

FIVE NOVELTIES THIS WEEK



Helen Freeman
in
"The Man Inside"

Three Dramas and Two Comic Operettas

A WEEK OF MANY NOVELTIES TO COME.

Dramas and Musical Plays. A Foreign Success Put to Music and One That Is to Be Played as It Was Written.

SUNDAY—Carnegie Hall, Elmendorf lecture and pictures of India, to be repeated on Monday afternoon.

MONDAY—Lyceum Theatre, matinee by the Stage Society. Two plays for the benefit of the Actors Fund, "By-Products," by Joseph Medill Patterson, to be acted by Laurette Taylor, Jessie Ralph and Anna Macdonald and Mark Smith, and "Countess Mizzi," by Arthur Schnitzler, to be played by Lionel Walsh, Edwin Wolfe, Arthur Allen, Frank Mills, Chrystal Herne, George Le Guere, Maude Odell and Arthur Wood. New Amsterdam Theatre, "The Little Cafe," taken from the successful French comedy of the same name by Tristan Bernard and put into its present form by Ivan Caryll, who supplied the score, and C. M. S. McLellan. This is the pair that transferred from the French "The Pink Lady" and "Oh! Oh! Delphine." Hazel Dawn is again to be seen in New York after an absence of a year.

Harris Theatre, "The Tongues of Men," which will restore to the New York stage that fine actress Henrietta Crossman in a play written especially for her by Edward Childs Carpenter. The shifts at the Harris are sudden and Miss Crossman's appearance comes unluckily for her on a night which has been for weeks preempted by other and earlier performances.

Hudson Theatre, "General John Regan," which was acted for a long time in London by Charles Hawtreys. It is by Canon James Owen Hannay, who writes under the nom de plume of George Birmingham. Arnold Daly will have the leading role.

Liberty Theatre, "Sweethearts," with Christie Macdonald, transferred from the New Amsterdam Theatre.

Fulton Theatre, "Indian Summer," with John Mason, Martha Hedman and the company that played in Augustus Thomas's play at the Criterion Theatre.

TUESDAY—Criterion Theatre, "The Man Inside," a drama of prison and underworld life by Roland Molineux, who knows something of his subject, to be produced by David Belasco with a remarkably fine cast. Globe Theatre, Charming Ann Swinburne will be the star of "The Madcap Duchess," written for her by Justin Huntly McCarthy—that is to say, one of his stories is the foundation for the text—and David Stevens, while the music is by Victor Herbert. It is disheartening to read that Mr. Herbert is said to have composed an "ambitious" score. Most of them are by far too ambitious nowadays.

THURSDAY—Wallack's Theatre, Cyril Maude in "Beauty and the Barge," preceded by "The Ghost of Jerry Bundler" by W. W. Jacobs and Charles Rock. In the short play Mr. Maude will appear as a young man.

THE view of the dramatic author toward his work always amuses the hired playgoers. It has been observed more than once that the most commonplace language is employed by dramatists—especially the inexperienced—when there is no audible reason why in the world it should be expected to amuse or entertain anybody. In more than one case this winter the talk on the stage has not been in the least bit more scintillating than what was heard in the lobbies between the acts. The general standard of the audience's talk was rather higher in some instances. Naturally nobody laughs and the author wonders why his lines should fail to arouse the amusement of the spectators.

"Certainly," he will say to himself and probably to as many others as will listen to him, "my lines are no worse than Smith's and they are just as brilliant as Jones's. But nobody seems to crack a smile, while they laughed at the other men's speeches."

It probably happened that there was behind the line of Jones or Smith some situation that made what the character said irresistibly funny. That is, of course, the highest type of stage fun. The speech of the author may be brilliant, but even under those circumstances it is not nearly so effective as the wit of the situation. As an example

of this kind of humor in comedy one need only recall the first scenes of "She Stoops to Conquer" or the opening act of "The Shaughraun." Here it matters not in the least in what verbal form the conversation of the characters is moulded. The mere dramatic pose of the situation makes every speech that the characters utter more or less amusing. Certainly it is many times more entertaining than the wittiest talk which happens to be that of the author.

Perhaps the humor of character is the most effective next to that which arises from the situation back of the speeches. To hear a man or woman talk as one of his or her characters would be likely to be one of the satisfying kinds of fun in the theatre. The mere glitter of the author is likely to be less durable than any other kind of smartness. It is amazing to observe the freshness which to this day the humor of Sheridan possesses; yet it is the humor of the situation if ever there was. The play which is based on this solid foundation is not likely to read well. It may in fact be rather a bore. But it is sure to be vastly more entertaining on the stage. Then the brilliant speeches that read well are almost certain to be ineffective there.

Thus it happens that the public laughs at the talk of Smith and Jones, but ignores the commonplaceness of



Hazel Dawn, John E. Young and Alma Francis
as Yvonne in "The Little Cafe"



Maire O'Neill in "General John Regan"

Brown. It is not the form of the fun at which the people laugh. It is at the humor of the situation back of this speech or that which makes it instinctively with fun. This situation behind the line fills the words with life and blood when they would otherwise be stale and flat without this vitalizing force.

It is not in the least necessary that humor should be clothed in such unspiced language. It may be eloquent and wise or epigrammatic in form or possessed of the sense of character as well as of the situation. There are a great many qualities which this talk may possess. It is of the greatest importance, however, that it should have a situation behind it. Then its form is of secondary importance.

Cyril Maude has already impressed the public with his solid attainments as an actor, such as his skill in characterization and his variety in means of expressing with delicacy contradictory types of emotion. But he will never come into the full affections of the American people until he has found a play that appeals to them more generally than "The Second in Command." New Yorkers are notoriously indifferent to revivals of any plays. It may be that the drama is altogether unknown to them in its first apparition, but it is nevertheless impossible to make theatregoers become interested in what is not altogether novel, so it may be that Mr. Maude's deepest impression will be made on this public when he comes forward in something new and more in accordance with the taste of the day than Robert Marshall's play.

This may be condemning the accomplished actor to a long postponement of the event of his visit here. But he will not at all events have to wait as long as Forbes-Robertson. The earlier visits of that actor here were most discouraging. He played Hamlet to an indifferent public and he acted in "The Light That Failed" to audiences which were not encouraging in numbers nor in their attitude. Later "Anthony and Cleopatra" came, and with this drama of Shaw's public interest did not increase. It was the flashy but sentimental "The Passing of the

Third Floor Back" that finally established this actor in public favor.

Audiences went to see the play which appealed to the public strongly. They learned to know and admire the great skill of this actor, to recognize in him perhaps the most brilliant player of our time. Once acquainted with his talents, it was inevitable that his popularity should be great. It happened only that he had not been seen before. Nothing that he acted had interested the rank and file of theatregoers enough to take them to see his plays. But once he was known to them through "The Passing of the Third Floor Back," his art and his personality won them forever.

So the actor's engagement at the Shubert Theatre is most successful, probably more successful from the patronage accorded to "Hamlet" in particular than any other tragedian has ever played here, even remembering John Kellard and his Shakespearian marathon at the Garden Theatre. Certainly the actor was ten years better when he played the drama here first. Now the public is paying its tardy tribute all because it learned to know him and love his art through a play not worthy to be mentioned in connection with that which is at present acting to the largest audiences that go to the Shubert Theatre.

It is fairly possible that Mr. Maude will become known to few outside that small and select circle of appreciative persons which is the despair of every manager so long as he continues to appear in "The Second in Command." But there is somewhere at the end of a rainbow of revivals a pot of gold in the form of a new play which his managers promise. So the welcome visitor will after all come ultimately into his artistic own. It is only too bad that it must be delayed even so long.

If the Metropolitan Opera House is able to afford for New Yorkers the luxury of the unique Enrico Caruso, it should also be able to secure some of the time of Anna Pavlova, who is just as unusual in her way. The large audiences which greeted this incomparable dancer last week showed how

interested the public is in her appearances. Of course it is not possible for her alone to give ballets as elaborate as she should be. No individual can undertake so much. But were Mme. Pavlova a member of the ballet for a certain period every year it might be possible for some of the vast resources of the Metropolitan Opera House to be expended in this way. It need not be in the least necessary that the dancer remain permanently a member of the organization. It might be, however, that she could spend a part of every month during the season here while

she filled her other engagements elsewhere or come for a definite part of the winter season of opera. At all events she should be in some way a part of the company at the Metropolitan Opera House, and that institution ought to be proud to have her there. The present interest in other phases of Russian stage art than merely its dancing. How long that may endure it is not possible to say. It is true, however, that such an interest is just now making Mme. Pavlova much more engrossing to New York audiences than she ever was.

The New Plays of the Present Week

In All There Will Be Seven New Dramas and Two Musical Comedies

There will be no less than seven new dramas to be seen here during the present week. Of these four will be performed between 2 o'clock and midnight on Monday. Then there will be two musical plays. "The Little Cafe" comes to the New Amsterdam Theatre on Monday with the vigor of a long success in Paris, where it was played as a comedy. Klaw and Erlanger have converted the piece into a play with music similar in design to "The Pink Lady." On Tuesday "The Madcap Duchess" will be presented at the Globe Theatre with Ann Swinburne in the title role.

"General John Regan" will be seen at the Hudson Theatre on Monday, when Henrietta Crossman will act in the Harris in a new play of operatic life called "The Tongues of Men." On Tuesday at the Criterion Theatre David Belasco will give "The Man Inside" as a novel.

On Monday afternoon two little plays will be acted by the Stage Society. Thus there will be ample variety during the week. But there is never any lack of quantity in New York's supply of theatrical entertainment. In addition to these novelties Cyril Maude will on Thursday night act "Beauty and the Barge," preceded by "The Ghost of Jerry Bundler."

The first dress rehearsal of the Stage Society will be held to-night at the Lyceum Theatre. Only members and their guests will be admitted. The regular performance will be held to-morrow afternoon at the same playhouse. Two new one act plays will be seen. They are "By-Products," by Joseph Medill Patterson, and "Countess Mizzi," by Arthur Schnitzler. In "By-Products" the parts will be taken by Laurette Taylor, Jessie Ralph, Anna Macdonald, Mark Smith and Baby Bradley. The play will be produced by Harry Manners. In "Countess Mizzi" the actors will be Lionel Walsh, Edwin Wolfe, Arthur Allen, Frank Mills, Chrystal Herne, George Le Guere, Maude Odell, Arthur Wood and Walter Creighton.

"The Little Cafe," by Tristan Bernard, ran for more than a year in Paris in spite of its success there. M. Bernard really wrote it for the American stage. He also wrote for us "The Unknown Dancer," but that has not yet reached its English incarnation. Perhaps it will come here after a while. In the meantime we have "The Little Cafe" with us, and if the reports concerning the play that have come from another city are to be trusted there is cause for congratulation that the new piece is to be offered to the New York public to-morrow night. Harkens, however, to the rhapsody of Clarence Hyde on the subject. He says:

"In fashioning the libretto Mr. McLellan has taken many liberties with

the original, but the central ideas, which contributed so much to the joy of Paris theatregoers for many months, are maintained. The contribution of Ivan Caryll to the entertainment cannot be very well described, for one must hear such songs as "Thy Mouth is a Rose," "This Gay Parrot," "Serve the Cavalier," "Do You Call That Dancing?" and "I Love the Little Cafe" to form an opinion. And this is true of the production. It is easy to recall the beauties of Messrs. Klaw and Erlanger's presentations of "The Pink Lady" and "Oh! Oh! Delphine." The imagination must picture what has been done with the brilliant scenes of "The Little Cafe." There are thirty-one speaking parts in the play and pretty chorus girls galore. Prominent in the cast are John E. Young, Hazel Dawn, Alma Francis, Grace Leigh, Tom Graves, Harry Depp, Harold Vizard, Marie Empress, John Beverell, Eddie Morris, Fred Graham, Marjorie Gaten and E. Stanton Heck.

Theatregoers should note that the curtain will rise promptly on "The Little Cafe" to-morrow night at 8:15 o'clock and late comers cannot be seated until the end of the first act.

The Hebler Company will present at the Hudson Theatre on Monday night a comedy called "General John Regan," by Canon James Owen Hannay, who writes under the pen name of George A. Birmingham. It takes the following description from the Hebler Company, however, to do justice to the preliminary praises of the play:

"General John Regan" is not a traditional Irish comedy. In its atmosphere and plot it bears no relation to anything in Irish comedy that has been seen before. It tells the story of a rich American tourist who, finding himself cornered in an out of the way village in Ireland, conceives a plan for his amusement of playing a hoax upon the simple natives of Ballymoor. The various humorous and witty incidents which finally lead to the unveiling of a statue to the mythical hero of Ballymoor, General John Regan, constitute the framework of this play, which has delighted London for a long season.

The part of Dr. Lucius O'Grady, which in London was acted by Charles Hawtreys, will be played here by Arnold Daly. Maire O'Neill, regarded by J. R. Yeats as a striking type of Irish beauty, was engaged by George C. Tyler in Europe for the part of Mary Ellen. Miss O'Neill's sister, Sara Allgood, appeared with the Irish Players in this country. W. G. Fay, who originated the part of Thaddeus Gallagher, the country editor in London, will also appear in the New York cast. Among the other members of the company are Harry Harwood,

A. G. Andrews, Frederick Burton, Frederick Arundel, Oliver Dowd Byron, Richard Sullivan, John M. O'Brien, John E. Maher, Lionel Pape, Alice O'Dea and Jessie Abbott. The play has been staged under the direction of Felix Edwards, who produced the quaint Scotch comedy "Huntly Hunted." The unique atmosphere of a remote Irish village has been faithfully preserved to the extent that the supers were picked out from the Irish emigrants as they landed at Ellis Island.

"The Tongues of Men" is the title of the play written for Henrietta Crossman by Edward Childs Carpenter, which will be seen to-morrow night at the Harris Theatre. It is a story of operatic life with a minister and a prima donna as its leading characters, but unlike the hero and heroine of "Romance," there is never any sentimental interest between them. Lee Kugel gives this piquant explanation of the title:

"The first act of 'The Tongues of Men' is laid in the vestry room of a church in this city. The curtain rises with the choir boys singing the recessional in the distance. Soon enters the Rev. Penfield Sturges, who is very much elated at the success of a sermon he has just delivered denouncing an opera that has just been produced, and not content with his denunciation of the opera he has condemned as indecent the personal character of the great prima donna who has sung the leading role. By chance the famous prima donna happened to be in the church and heard the sermon. She had come to hear a choir boy sing. She intervenes the minister in his vestry room and he refuses to discuss his sermon with strangers. She reminds him that he has forgotten what St. Paul said: 'Though I speak with the tongues of men and of angels and have the charity, I am become as tinkling brass or a sounding cymbal.' After discovering that the minister has never seen the opera nor herself she retorts that he is not above discussing strangers in his sermon. The first act ends with the battle about even."

The supporting cast includes Frank Gilmore, Frederick Truesdell, Sheridan Rock, Macey Harlan, Homer Granville, Katherine Presby, Doris Dayle, Gerold Biddood, Albert Reed, Natalie Perry, Benton Grace and Gladys Alexandria.

David Belasco will produce at the Criterion Theatre on Tuesday night "The Man Inside," by Roland Molineux. It is called "A Drama of Crime" in three acts. Charles Emerson Cook grows analytical in giving the world the particulars of the new piece. He says: "The Man Inside" is a 'brood play'—with a difference. Its aim is not, as in other recent so-called 'brood plays,' to glorify the criminal with a sort of hero worship, but to show him as he really is, in his own environment and among his natural associates. Far from condoning his offences, it nevertheless seeks to point the way toward a cure of the conditions that have made him what he is. Just as M. Molineux illustrated dramatically one great idea in "The Grimace" and another in "The Case of Becky," so through the medium of Mr. Molineux's play does he seek to treat crime in a big and thoughtful way.

"On such a subject none will deny that Mr. Molineux must have written as one who knows. He has been through the ordeal, face to face with the great criminal, and he has been able to look beyond himself in the face of that his bitter experience might be the means of helping others. When finally he was liberated, unannouncedly after his second trial, he felt that he was the bearer of a message and has devoted the ensuing years with increasing success to the subject of prison reform and the rehabilitation of the unfortunate."

"The Man Inside" will be played by a cast including Charles Dalton, John Cope, A. E. Anson, John Milner, Milton Sills, Edward H. Robins, Errol Dunbar, Joseph Byron Totten, A. Byron Bessley, J. T. Chaille, Lawrence Woods, Helen Freeman, Clara Weldon and Gertrude Davis.

Victor Herbert is to be represented by another opera at the Globe Theatre on Tuesday night. It was "The Lady of the Shippers" which ran at this same playhouse all last winter. The new work is called "The Madcap Duchess" and it is intended as a measure of introducing to the public Ann Swinburne as a star. E. A. Weil on behalf of H. H. Frazee is very enthusiastic in his predictions about the work. He talks as follows: "The Madcap Duchess" is the work of David Stevens and Justin Huntly McCarthy, who have based a libretto on one of the English novelist's stories. Scenarists for the libretto of lyric euphony this has been changed to Scenarists, the role in which Miss Swinburne appears.

In addition to Miss Swinburne a large cast of capable singers and players includes Glenn Hall, the young tenor from the Chicago-Philadelphia Grand Opera Company, Francis K. Lee, Gilbert Clayton, Russell Lewis, David Anderson, Josephine Wharton, Percy Wood, Edmund Mulvey, Henry Vincent, Percy Heddon, Herbert Ayling and Herman Holland.

"Mr. Herbert is said to have written an unusually ambitious score, characterizing in his own inimitable way those episodes which have been provided with musical numbers. Fifty choruses and a special orchestra of thirty musicians complete the personnel of the organization, which has been playing in nearby cities during the past four weeks."

Cyril Maude will be seen at Wallack's Theatre on Thursday night in one of the famous plays of his repertoire, "Beauty and the Barge," of this change in his play. William de Wasse writes as follows:

"Beauty and the Barge" was written for Mr. Maude, and was first produced by him at the New Theatre, London, on August 20, 1904. It offers Mr. Maude one of the most delightful parts in his varied repertoire, that of Captain Jones, brother of the baron, "Hendy and Hendy." The comedy will introduce a member of the members of Mr. Maude's excellent company that had no parts in "The Second in Command," notably Lennox Pawle, who is well known here through his characterization of the retired butler in "Domander." Walk, Margery Maude will again be the leading lady and Montagu Love, Arthur Curtis, Edward G. Robinson, Hunter Nesbitt, Lena Halliday, Mary Merrill and John Harwood will again appear to advantage.

"As 'Beauty and the Barge' is a short play it will be preceded by a one act drama entitled 'The Ghost of Jerry Bundler' by W. W. Jacobs and Charles Rock."